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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION XXV

1. (S) This report provides documentation of a remote viewing session conducted for the purpose of orienting a remote viewer to the protocol which will be used in the remote viewing training program at Stanford Research Institute (SRI), Menlo Park, California.
2. (S) The impressions of the remote viewer during this session show only minor target correlation from an objective point of view. The session, however, was very valuable in that the remote viewer learned a great deal about the dangers of "noise" or analytical/fantasy clutter in the remote viewing process. Because there are some very meaningful target correlations in this session the remote viewer is sure he "found" the right target but became disoriented by "noise".
3. (S) The protocol used for this session was modified from that which will be used in later training. The protocol to be used in later training is detailed in the document, Standard Remote-Viewing Protocol (Local Targets) by Harold E. Puthoff and Russell Targ, November 1978. This session's protocol was modified in that a randomly generated, preselected target was not used. In lieu of a randomly generated, preselected target the "outbounder" or "beacon" simply chose a site which, in his opinion, was unique and identifiable.
4. (S) Following is a transcript of the viewer's impressions during the remote viewing session. At TAB A are the drawings made by the viewer reference his impressions of the target site. At TAB B are photographs of the target site. At TAB C is a post-session interview.

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION XXV

TIME #66: This will be a remote session. (Edited for security.)

PAUSE

#66: Okay, #6.5 and #39 are now approaching the target. They are observing the target. . . interacting with the target. . . Look at the target with them and describe the area to me.

PAUSE

#66: (not audible)

PAUSE

#44: The shape. . . that. . . is like . . the. . . curve shape of a . . . a . . . caterpillar 955 bucket loader bucket. On an arm. The shape is dark and the background is light. And it feels up and it feels heavy. Call that Drawing Number One.

#66: Okay.

PAUSE

+04 #44: Hmm. Number Two: A shiney aluminum. . . a shiney aluminum shape that feels up as if it might be a lamp post, light post, or something that was . . a . . . Ah. . . the same sort of a shape as the bell of a trumpet. It feels vertical.

PAUSE

+06 #44: The shapes are very hard to describe today. Number Three: a . . . The sort of a shape. . I can't describe it. Ah. . Two half-round devices that looks like it might be the top of a ladder. But a . . a chain ladder like in an escape ladder. Ah. . they're dark and they are

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on a white. . . edge of something. About
. . . chest high. I conceive it. . I can
see that there is a top surface to that. The
white area. Now, I've lost it again.

PAUSE

+07 All right. I get the feeling that #6.5 has
something in his hands that he's looking at.
Not the camera.

PAUSE

Um. . . He seems to be standing with #39 to
his. . . #39 on his left and he's holding
something in his hands and talking to #39 about
it. That may be analytical but I wish to drop
that one. I had the feeling they were inside.

PAUSE

#66: You're doing very well. Go on.

PAUSE

#66: Tell me more about the target.

#44: Now, I feel inside. . . It doesn't feel outside.

PAUSE

#44: They would be standing against the left-hand
wall of the inside of the place.

#66: Um hm.

#44: Then I got an impression. . I got a feeling
that there's fluorescent lights. White ceiling
. . . What number am I up to for drawings?

#66: Four.

#44: Four. Call Four an angle like a bench. But
not a bench. It might be a display. It
appears to be light colored.

PAUSE

+10 #44: Just for fun, I'm trying to go back to the one
described as Number Three.

PAUSE

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#44: See if I can find more about that one.

PAUSE

Okay, I feel like I need to back up from where I am. . . and go to the right.

PAUSE

+12 #66: Describe the area to me.

PAUSE

#44: I haven't found a thing yet. . . Moving around for me is. . . in this area, is somehow like driving in one of those bumper cars. You don't. . . you sort of . . . its awkward to move. Its awkward to drive around.

PAUSE

#44: You don't always wind up where you're trying to go and right now I'm trying to back up and turn to the right. 'Cause that's where I think the thing was.

PAUSE

Okay. I think its still inside. I think its . . . Another piece of that Number Three puzzle. . . seems to be . . . partition. . . not very wide, that runs ac. . . across the table top. If you call this thing a table top. When I get to drawing, let's call that 3 and 3a because I'm not too certain that I have the same object.

PAUSE

Okay. I have another shape that I don't understand. Wonderful. . . Um. . . This one is. . . darn it! I don't have any trouble seeing the images. I have trouble describing the shapes. The geometrical shapes that I'm getting are not curvilinear more than rectangle solids.

PAUSE

+15 Okay. Let's just say a hand held in that position. Whatever. . . remember that gets up to the. . . But it is white. . . and it feels hard. Fairly good sized. I'm wondering

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if I'm up and that could be a canopy over something. I'd like to look at that.

PAUSE

I feel like I'm back out. . . of the target. Whatever the target was, I feel like I'm outside now. Now, I get a sensation of poles. As if there was a flat awning across something. But the awning has been removed and what we have is the canvas supports. It might be something like a trellis that doesn't have any vines on it. But it appears to be attached to a building. The building is on the left and the trellis stands up overhead. Made out of . . . seems to be made out of pipe. . . I get the feeling that you can see the sky through it. Oh boy, I hope this is all, not all nothing.

PAUSE

Another shape. Like the fist that Rodan's "Thinker" is resting his chin in. . .

PAUSE

+17 And that one feels dark. . Um, what's the time?

#66: Umm, its 17 minutes after.

PAUSE

#44: Humph! It felt like the time I came back outside, was about the time he would have left.

PAUSE

+19 #44 (DRAWING)

PAUSE

#44: For Number One consider the drawing at the arrow. Not the first sketch made.

You haven't noticed of what Number Two was?

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#66: I show Number Two as being two half-round devices.

PAUSE

#44: Okay. I got. . . a sensation of damp. . . Is that the one I described. . . Something like an escape ladder.

#66: Perhaps it is.

#44: Okay.

PAUSE

#44: Now, wait a minute. Someplace inbetween here there's another drawing which was. . this. Shiny aluminum shape. It looked like the bell of a trumpet. I'm tempted to put a light bulb on the top of that.

PAUSE

Okay. Now, from here, there was a bar. . that came down. . to another bar. Okay, this should be Three. This should be Two. What do you get as Four.

#66: Its um. . . that's a good question. I have one, two, three, three a, . . .

#44: Okay, 3a. . .

#66: Is (not audible) wall, or something?

#44: Yeah.

PAUSE

#44: Now, that's not right.

PAUSE

#44: There.

PAUSE

#44: That's right. It did stop.

PAUSE

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#66: Is that the end then?

#44: Yeah.

#66: Okay. I don't show a note that I took on Number Four that the, the time sequence of Number Four was when you were saying that you were on the left side against the lighted wall and that you were having trouble moving through the area.

#44: Okay. Yeah. Um. . . If there is, you know. . .

(DRAWING)

PAUSE

#44: I wish I wasn't so success/failure oriented. In all of this. Ah. Four or Five.

#66: Okay, well I show that Five here as being only described by you so that you can cue on it later as a hand held in that position.

#44: Okay. Its a very odd shape.

PAUSE

#44: All right. It feels like I'm looking down at it.

(TURN OVER TAPE)

#44: I think one of the (are we back running?)

#66: Yes.

#44: I think one of the odd things about this is that . . . at least in this instance, I can see through things. And what that really does is mess up my drawing. Because when I draw something I can't see through things. In this case, there appears to be some kind of vertical wall, something. And then there appears to be this white shape. Which feels that it might be made out of something like painted plywood. It doesn't feel heavy as stone.

PAUSE

I think that there is a vertical. . . there. It feels like it might be a wall; it might be a corner. It feels as if I looked down at it.

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PAUSE

To go back to the . . . problem that I had moving from one point to another point. I seem to get one look at things. I seem to be able to see them. But it is . . . a combination, there is a combination of two things. First, that it seems like I'm stuck in something gooey as far as being able to move readily from one place to another. And the other thing, it seems to be is that. . . if I try to move in a given direction, I'm not in control of the direction that I wind up moving in. It seems to be erratic. And something over which I haven't got very much control as yet. So that I can say that I had the feeling, in the case of Drawing Number Four that. . I was . . .standing behind #39 and #6.5 looking at what they were doing and the object in Drawing Number Three was back and to my right. He. . to be able to get from the position of Drawing Number Four to Drawing Number Three ought to be just turn around and go over there. But I can't seem to do it that way.

PAUSE

#66: Now your last Number (not audible) I have as Number Six. You said there was something that looked like a fist.

#44: Oh! No. Wait a minute. We're missing two. There was the one and there was going outside. Six is a shape like this.

PAUSE

And this was dark. . . If I could spell. . . And this was Seven, was back outside and I had the feeling. . of. . . a series of pipes.

PAUSE

Overhead. That's strange. They didn't seem to be connected. . . this way. Just a series of pipes. There were two other early impressions that I want to note.

PAUSE

Just on the "dump everything" principle. .
And this was. . .

PAUSE

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Now I got that one. Call this X. I got X two ways. A light-colored shape and framework. And Y.

PAUSE

As another canopy or beak of big bird. . . Note: X and Y were before target.

PAUSE

#44: That's enough.

#66: Okay. Now, rather than trying to improve your drawings, I thought you could try to do something a little different that we talked about earlier. Again, rather than working on your drawings and trying to improve the drawings, I'd like you to see if you can't take a look at . . one of these areas again. Okay. Not in attempt to improve your drawings, but an intent to gather more information about the area. Okay?

#44: Yeah. Ah. . this is something that I'd. . I should have (not audible) when I was doing it. But I went back and looked at the area of . . . Number Five again when I was making the drawing. But, ah. . .

#66: But, you know, see if you can't relax again. . and. .

#44: Well, I want to pick one of the areas about which . . . I haven't worked quite so hard and see if I can get back to that area.

#66: I. . . I am interested, of course, from a . . an information point of view, if you could focus on what he was holding in his hands. When you saw something holding in his hands. I'm interested in focusing on that or perhaps when you . . when you found yourself outside. Perhaps we could gather some more data and more around the outside of the area.

#44: Okay. I have already made a note as to the size, shape of the object that I thought he was holding.

#66: Okay. Good.

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- #44: I had the feeling that it was a shoe. And I . . . would like to postulate that with about 45 question marks after it. But it felt to be the size and shape of that. . . It felt to be about the same weight as that. And I'm tempted to write down blue.
- #66: Rather than chosing the object that he was holding in his hands, since he's no longer holding it in his hands at the time. . .
- #44: No, he put it back down on the table.
- #66: That's fine. And it's focused still sitting on a table.
- #44: Um hm.
- #66: Let's try for intelligence purposes to see if we can't come up with enough descriptive data of the area where he was so that we could then match that area. So, in doing that, would you like to try to go back to the outside of the area or to the inside of the area?
- #44: Um. . .
- #66: Why don't you just relax and see what happens.

PAUSE

- #44: I think I would like to go back to either the outside of the area or to try and look for the object pictured in Number One. Which I also believe to have been at the outside of the area.
- #66: Relax and concentrate and let me know when you have something.

PAUSE

- #44: All right. It is outside. Doggone it! I just had it. The object in Number One appeared in conjunction with the exterior of the place. But it was as if you had two transparencies of the two objects laying one on top of the other and I don't think that that's valid.

PAUSE

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#66: Talk to me about your. . .

#44: I'm trying to find it #66, just give me a minute.

#66: Okay.

#44: I don't mean to be critical, but it just. . . It seems to always happen. When I get a . . . finally find the thing, wherever it is, and start to solidify the thing, you ask me a question. And, I think I've got it.

PAUSE

Okay, it feels up. As if its maybe eight, nine feet off the ground. It does not feel metallic. I keep getting light blue. Um. . . feels like its outside. That . . . a . . . it has a pretty good size to it. Concrete maybe. And how it would get to be blue, I don't know. And I drew the support in the wrong place. The support, the support needs to be more underneath of it. Okay, I'm standing there next to it. . . next to the support looking up at the thing. But it seems as if the building is over that way. Ahead and to the left and then tailing off in the front. . . of this shape. And, I get the feeling of windows. Its not the first time I had the feeling of windows either. It may be that this object is back from and outside of. . . the area of the . . . buildings.

PAUSE

#66: I wanted to remind you to relate your true sensory input. Not just. . .

#44: What the hell does that mean?

#66: I mean what's your emotional input about the area?

#44: Oh. It feels like a shop. Business. Talk to you. Um. . . Now, this, I just don't feel good about. I wish I understood that shape. Its deeper than that. I don't know. Really!
Annotation: The "really" was because #66's stomach was giving him a hard time.

PAUSE

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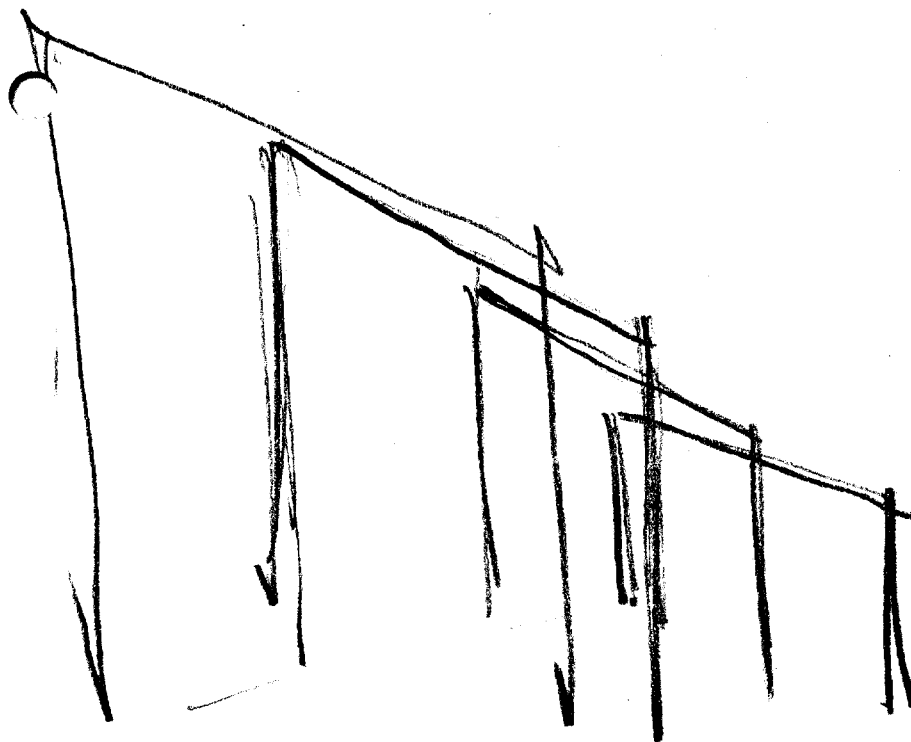
#44: Enough!

#66: Okay. Are you sure of that now?

#44: Yep!

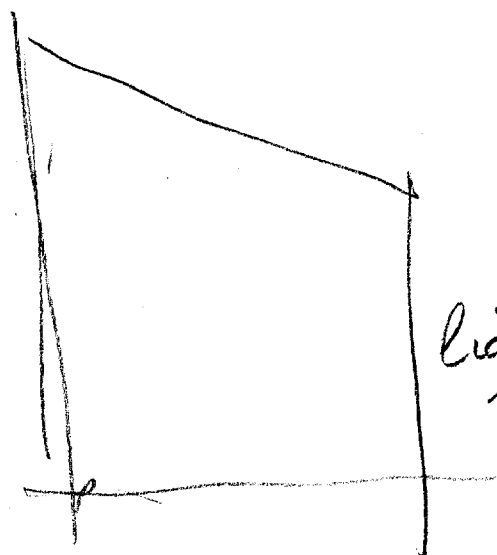
#66: Okay.

TAB A



X

framework



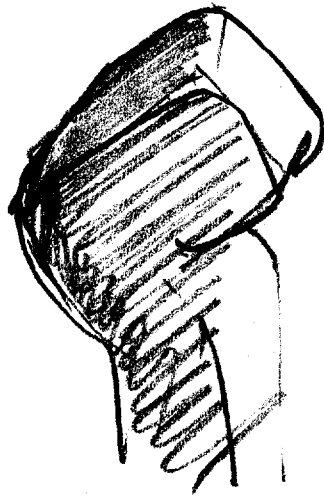
light colored
shape. -



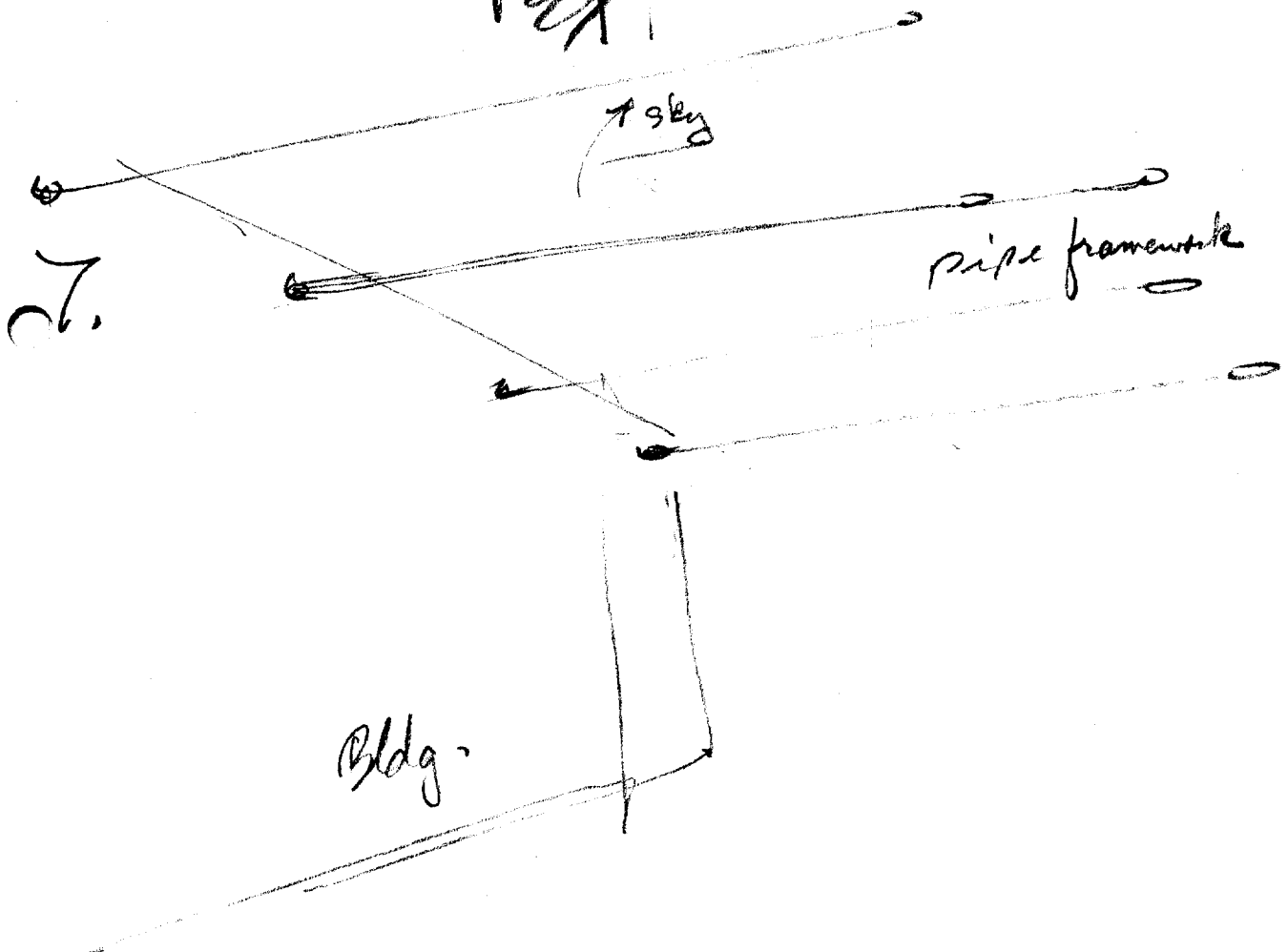
as either a
Canopy or
Beak of a bird

Note - X & Y were achieved before
target time. Source
unknown.

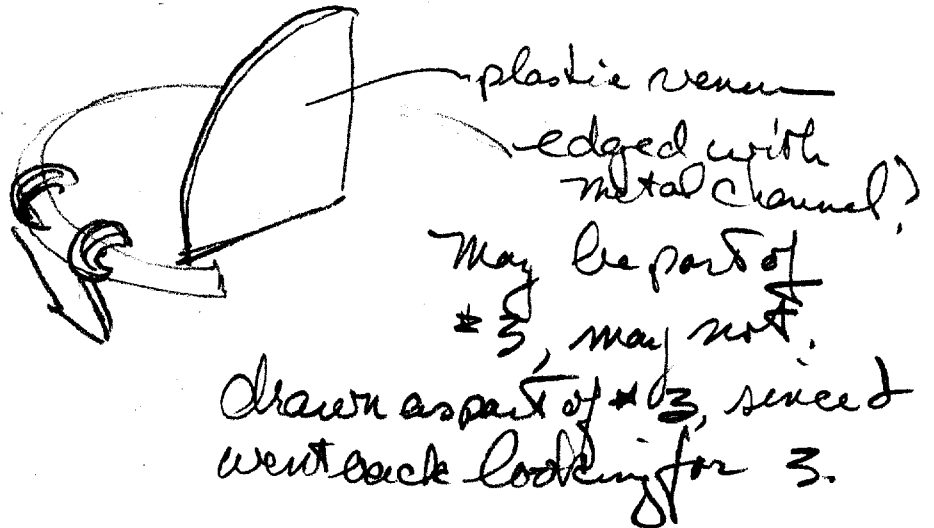
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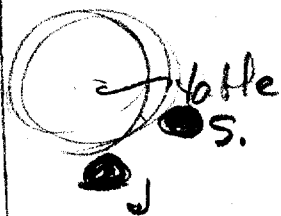
dark, metallic
perhaps dark
green/black, blue.



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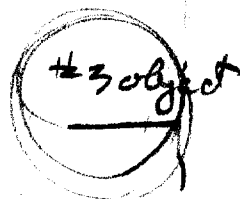


4.

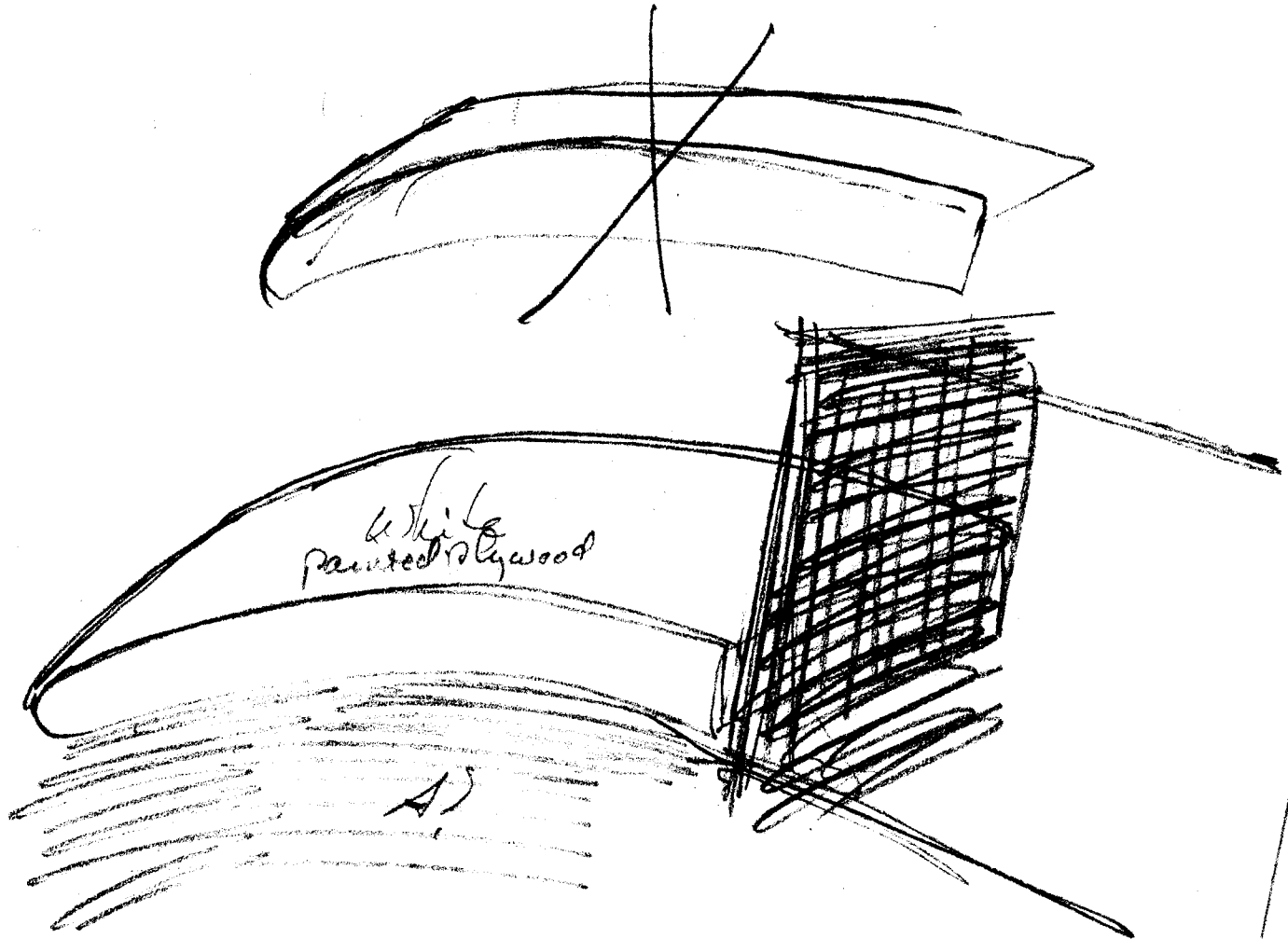


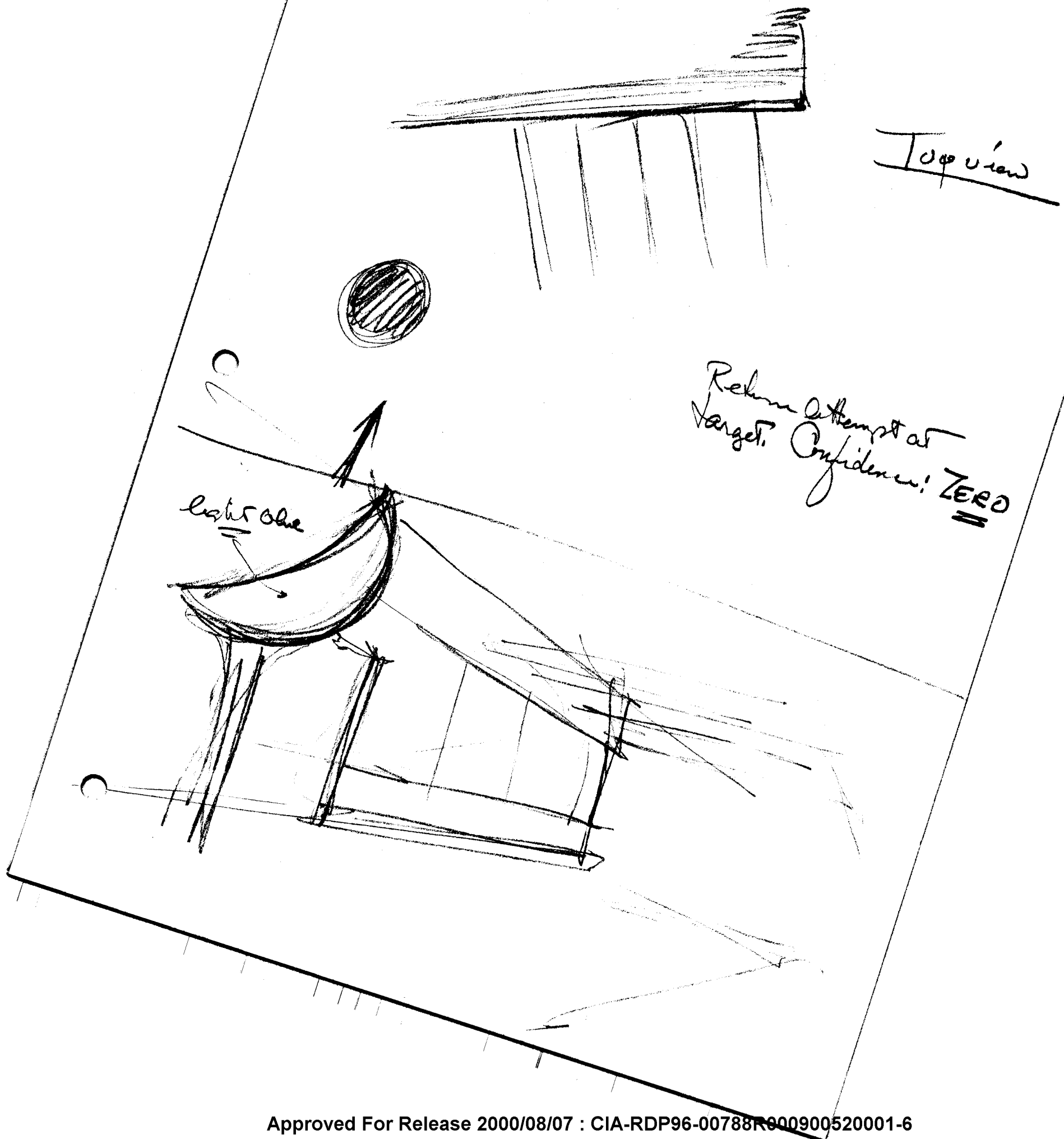
a "floor plan" top view
of space.

shoe?

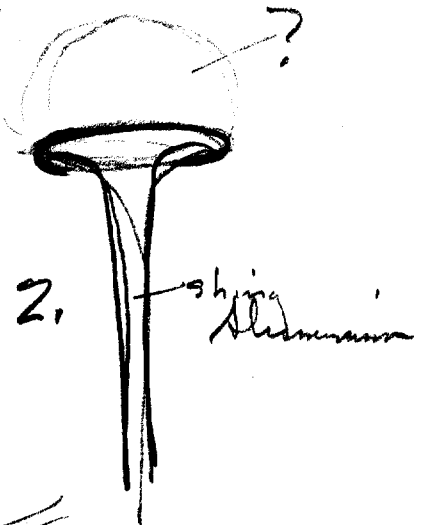
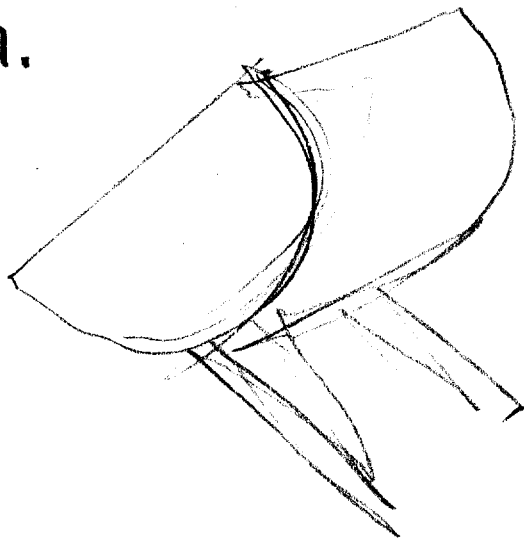


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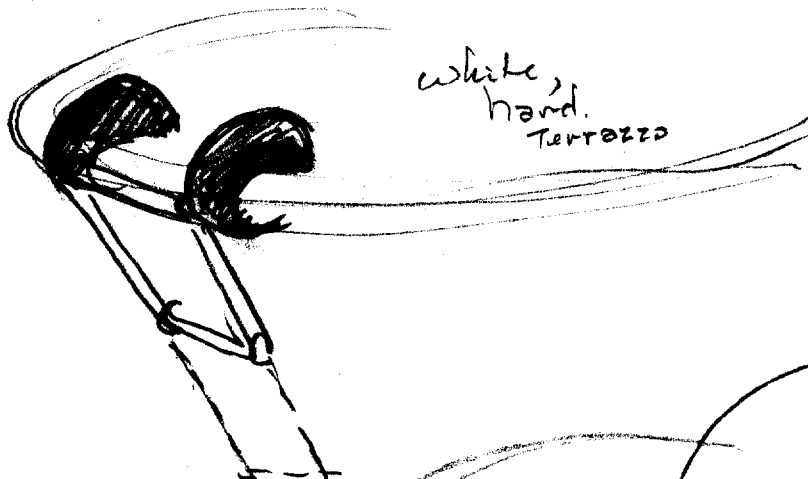


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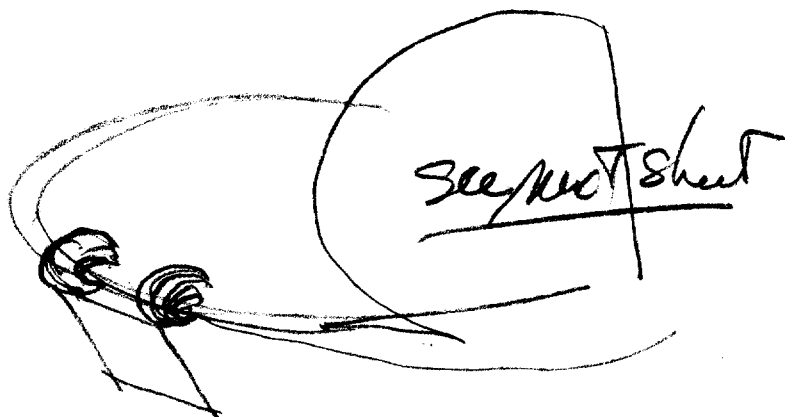
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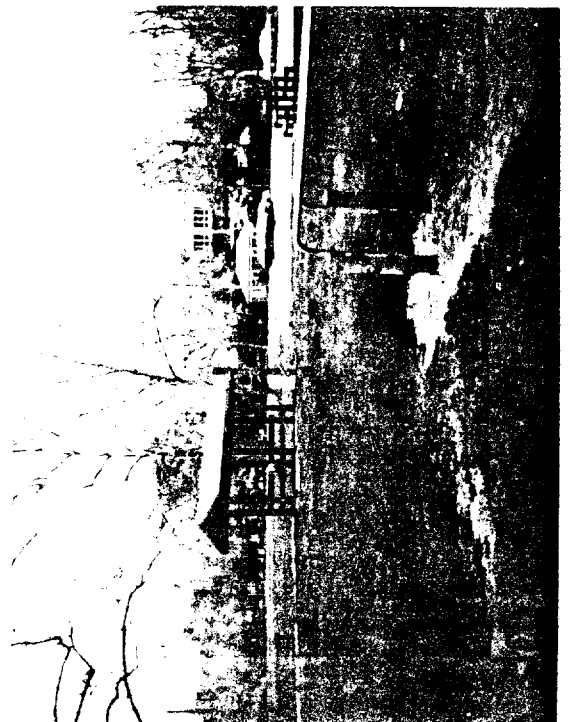


3A.

4.



TAB B



TAB C

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POST-SESSION INTERVIEW

REMOTE VIEWING (RV) SESSION XXV

1. (S) Post-session interviews are conducted after the completion of a session to provide the selected remote viewer with the opportunity to express himself concerning his viewing experience.
2. (S) #44 was depressed about this session because he thought it did not measure up to his previous sessions. He was able to determine, during the visit to the target after the session, those aspects of the target which matched his impressions. #44 is anxious to conduct another session and work harder for better target correlation.
3. (S) #66 sensed some hostility on the part of #44 prior to and during the session. The psychological atmosphere of this session was not favorable. Tempers had flared prior to the session and during the session #44 appeared to be uncomfortable and tense.

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